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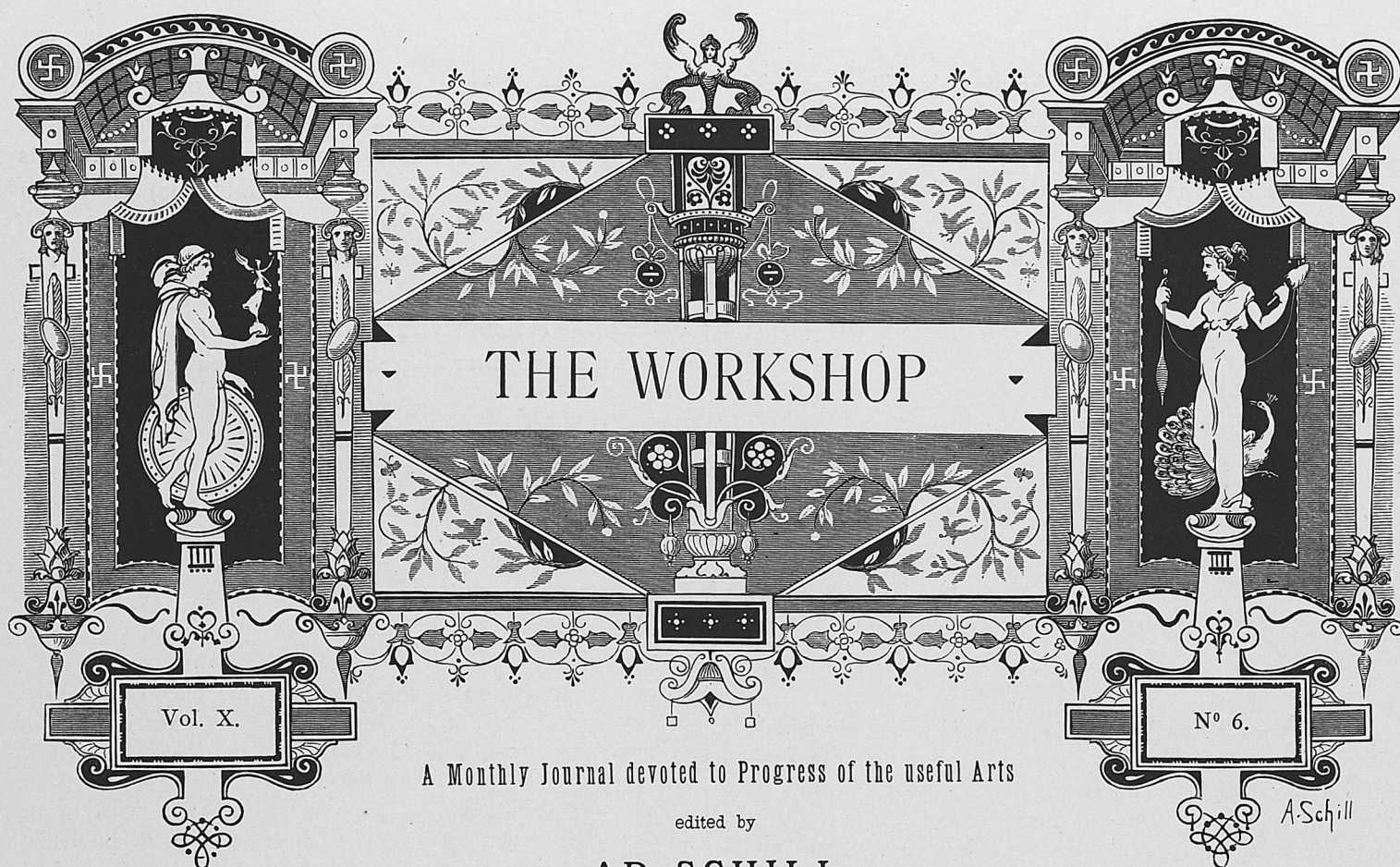
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EXPLANATION OF THE PLATES.

Plate 41. — Buffet; designed and manufactured by Bernh. Ludwig, Cabinet-maker in Vienna.

This well-proportioned piece of furniture is executed in carved oak, the panels showing inlaid ornament in maple.

Plate 42. — Detail of Arcades above the Landing of the "Giants' Stairs" in the Internal Court of the Ducal Palace in Venice.

During the early period of Italian Renaissance beginning still in the 15th century, we observe in Venice the spontaneous growth and development, within a very limited space, of an architecture which is distinguished rather by the display of exuberant fantasy and richness, by great beauty and elegance of its decorative features and details, than by grandeur of design and proportion. In contrast to the bold magnificence of Florentine Palace Architecture the Venetian Style is of a more gay and festive character. The Detail of the Arcades at the landing of the "Giants' Stairs" in the courtyard of the Doge's Palace (by Antonio Bregno and Scarpagnino) which is represented on our plate is one of the best specimens of that architectural ornamentation in which excelled the eminent architects *Pietro* and *Martino Lombardo*.

Plate 43. — Salver in Silver, from the design of Girard and Rehlender, Archts., by Ed. Lackner in Vienna.

This salver, drawn $\frac{1}{2}$ real size, is engraved with Grecian ornament.

Plate 44. — Gas Pendant; designed and manufactured by Chabrie and Jean in Paris.

This pendant, arranged for 6 jets, is designed in the manner of Pompeian bronzes for a Vestibule in the same style.

Plate 45. — Stove, and Portion of Wall Decoration in the Dining-room of Hôtel Netumières in Rennes by J. B. Martenot, Archt.

This stove is executed in glazed, variegated faïence of dark tints, so as to agree with the colours of the panelling and stuff hangings of the wall decoration.

Plate 46. — Vase, Jug and Tazza in Rock Crystal in the National Museum in Munich.

These crystal vessels, dating about the middle of the 16th century, formed part of the Treasury of the Dukes of Bavaria, Albert V and William V.

The great skill exhibited in the noble form, the beautiful cut, the rich engraving and metal mounts of these vessels render them excellent models for the art of glass-making of our time. The mounts, necessary for the connection of the different parts of crystal, were frequently enriched with precious stones and enamels. In fig. 1 of our plate, handle and foot are fixed to the vessel by plain but well-profiled gold rings, the mounts in fig. 2 showing artistically embossed and enamelled goldsmith'swork. The base of this and the next object, to give it more stability and strength, is judiciously encircled by a similarly wrought belt. Fig. 2 is remarkable for its noble form and elegance;

in fig. 3 the richness of the work is still enhanced by the incrustation of precious stones, highly raised between the enamelled leaves, the mounts of foot and handle being likewise enamelled. The work is probably that of artists in ancient Munich, where, during the best period of German Renaissance, some of the Bavarian Dukes patronised the art of engraving and decorating crystal vases and jewelry to a great extent.

Plate 47. — Album, from the design of M. Maier by Buehler, Feucht & Co. in Stuttgart.

Binding in brown leather, centre and corner mounts in embossed bronze (old silver imitation) on brown velvet. Incrusted bronze ornament, inscription of centre medallion and border mouldings gilt. The mouldings of corner mounts set with topazes.

Plate 48. — Pattern for Paper Hangings by Louis Schwarz in Haidhausen near Munich. Style of German Renaissance.

VARIOUS.

Faience Ware.

The term *faience* is properly applied to pottery which is decorated on the surface by an enameling process after the object is made and partly baked. The name is derived from Faenza, in Italy, where decorated pottery was made in the sixteenth century; and although for a long time it was given, in France, to porcelain and china, such use must be considered erroneous. M. F. de Lasteyrie, in writing on the subject, states that forty years ago hardly any one in France was acquainted with this beautiful ware. Porcelain, which alone was used on the tables of the wealthy, enjoyed all the popularity; and faience was hardly reckoned in the same category as its more refined relative, and was found, chiefly in cheap wine shops, etc., in the form of plates and dishes of white color coarsely ornamented with military and other subjects printed on the ware by a kind of lithographic process. However, as taste developed and specimens of old pottery were studied, it was found that the art of Palissy and Lucca della Robbia was not without its uses, and that those great men did not give their lives to the perfection of processes merely for the enrichment of the collections of curiosity seekers. Now faience ware occupies the attention of the best manufacturers of ceramic art objects; and in France, where the revival of taste is most marked, the enameled pottery processes are being used in the production of the finest works of art. But the details of the old processes were not known; and the potters had chiefly to depend on the study of objects in museums for the means of carrying out their ideas. Soon, however, the art made great strides, and faience ware became common in the better class of houses and was accessible to men of moderate means. Among the manufacturers and artists who brought about this result were Count Adalbert de Beaumont, a gentleman whose taste had been formed by study of the art in the East, and M. Collinot, a potter who spent many years in the study of enamels and in attempting to rival the works of the old masters.

The clay suited to the potter's art has one of two origins: it is either deposited by a decantation process or is a volcanic formation. The first is either marl or fuller's earth; and when baked, it possesses a rough surface to which the enamel adheres. If the ware is polished a little too much, the enamel sooner or later chips off. The clays of igneous origin, however, formed from felspar, quartz, sand etc., take the enamel by the fusibility of their surface and form with it a homogeneous whole; but, unfortunately, they are very difficult to work and to bake, and the homogeneity will vary in different parts of the same vase or other article. These difficulties have to be overcome by mixing the clay so that the enameled surface shall be uniform all over when the ware is withdrawn from the oven; a rather difficult problem, as it will be acknowledged when it is remembered that the conditions are never alike in two instances. But

when the proportions of the ingredients are once settled, and the vase is formed, it is coated with a preliminary glaze of salt and sand, or frit, as it is termed in the trade; and a first baking yields a true biscuit ware, with a surface having an affinity for the enameling materials with which it is to be treated. But in mixing the clay, it must be borne in mind that all oxides of iron must be excluded, as their presence is fatal to the brilliancy and purity of nearly all the enameling colours. The forming of the vases is done by the potter's wheel and by moulding, two methods which are almost as old as the human race.

The enamels in relief are sometimes apt, when subjected to the intense heat of the furnace, to melt and spread over the adjacent parts of the surface, making the design appear smeary and devoid of sharpness. The Egyptians and Chinese avoided this by using a kind of *cloisonnage* process, the term signifying "partitioned work". It is extremely expensive, but gives great durability and permanence to the ornamentation, especially when employed, as it frequently is, on metal. Messrs. de Beaumont and Collinot used a simple and rapid method of doing this work, which is one of the most curious discoveries of the modern ceramic art. The design is outlined on the object with a brush dipped in a mixture of copper and iron in fine powder. In the baking, the metallic mixture oxidises, and forms hard lines which prevent the overflow of the enameling material when it begins to melt under the heat. A second and a third baking give the finish to the ware, and produce the glaze, which is then uniform all over the object.

Some beautiful specimens were exhibited at Vienna in 1873; and the Chinese Imperial Commissioner remarked: "I thought that exhibitors were allowed to show only their own productions; but here is a Frenchman who does not hesitate to place among his own wares a Satsuma vase." To deceive an educated Chinaman with a vase of European manufacture was a real triumph for M. Collinot.

Scientific American.

A Wooden Watch.

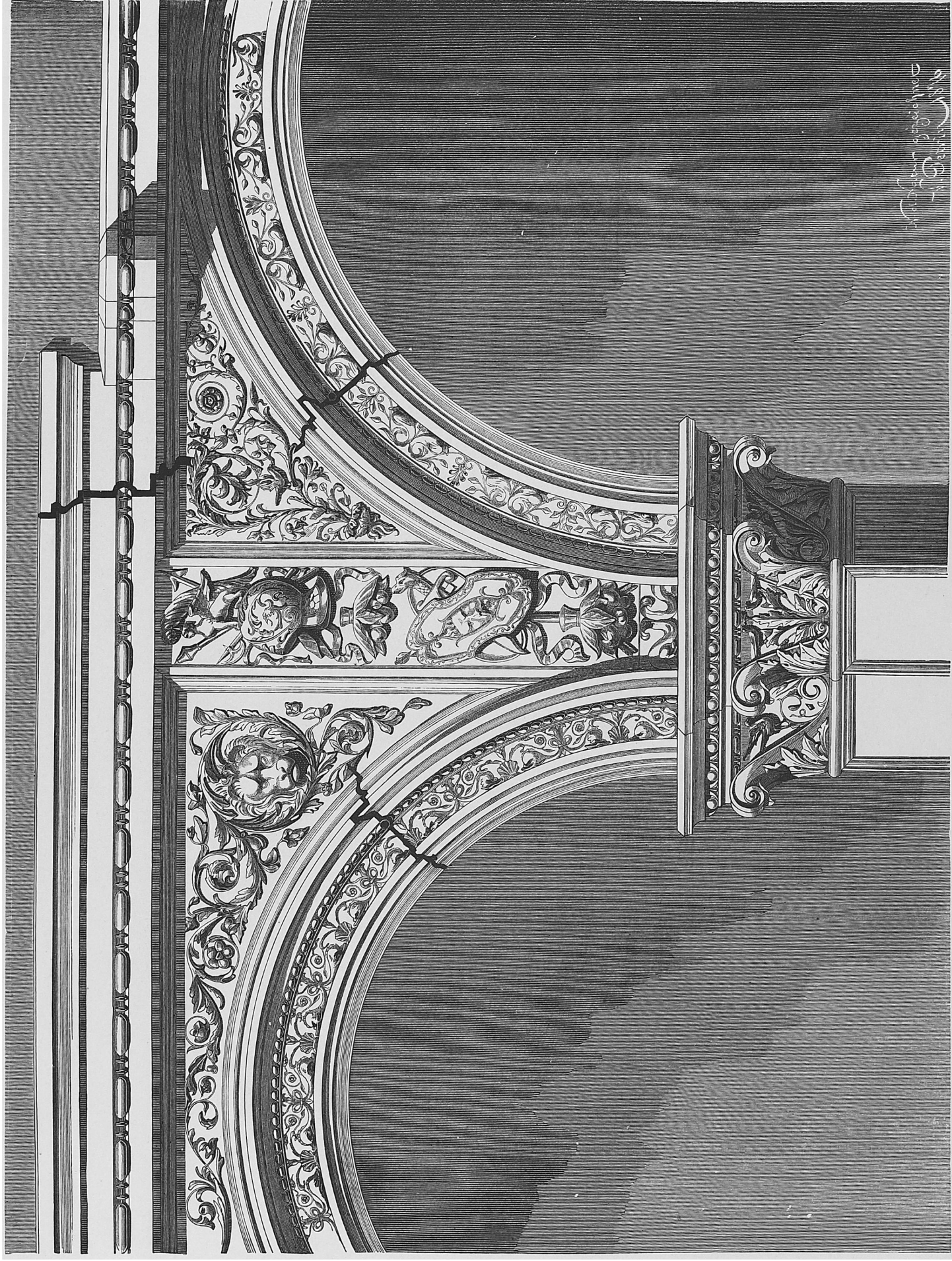
We were shown a wooden watch made by Victor Doriot, of Bristol. The case is made of brier-root, and the inside works, all except three of the wheels and the springs (which are metal), are of boxwood, while the face is made from a piece of the shoulder-blade of a cow, which was run over by a train and killed some time ago. It is an openfaced watch with a glass crystal, and is an elegant piece of workmanship, displaying wonderful talent in the maker. It does not weigh more than an ounce. Matt says he has carried the watch a day or two, and it keeps as good time as any watch he ever carried. —

Knoxville Chronicle.

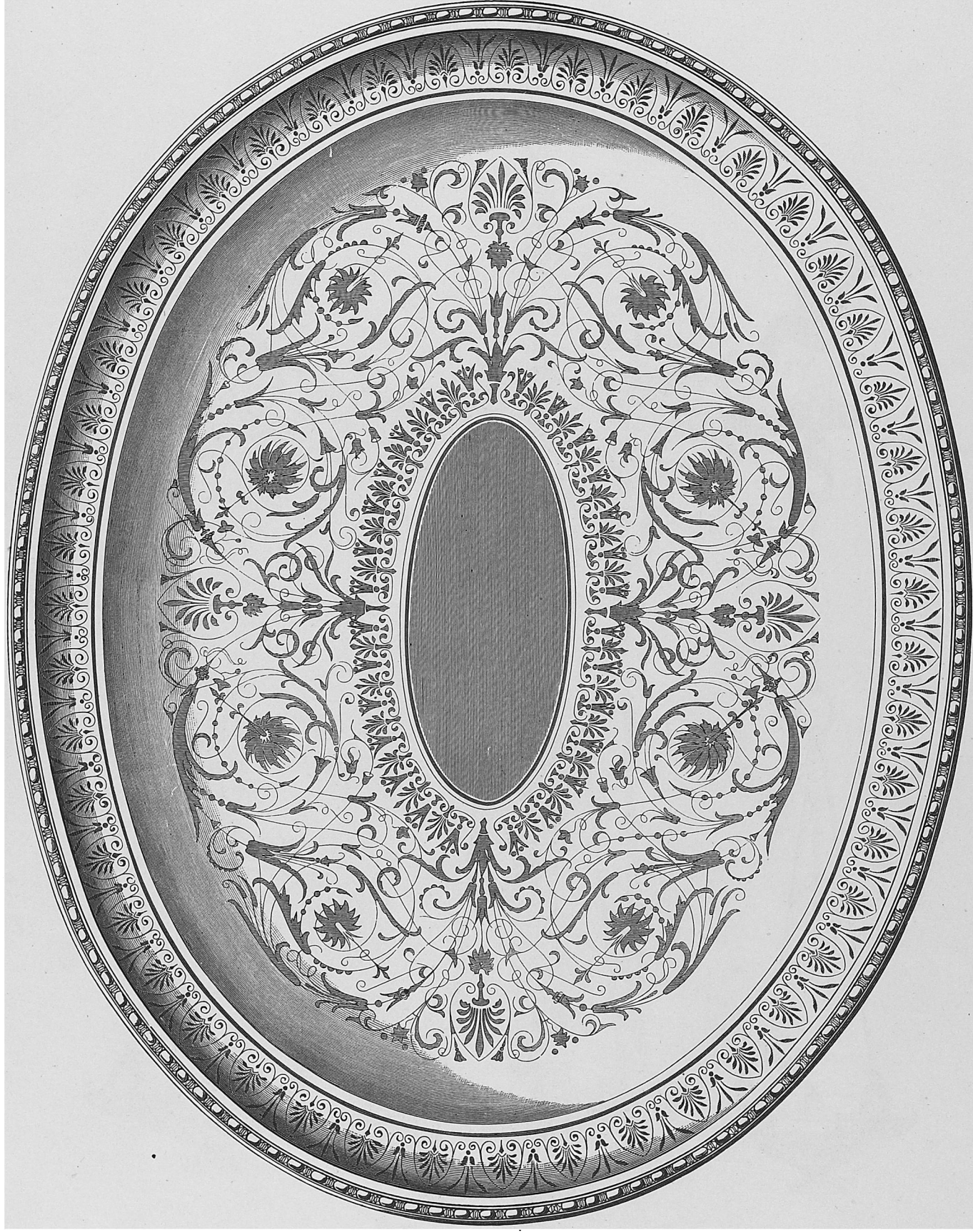




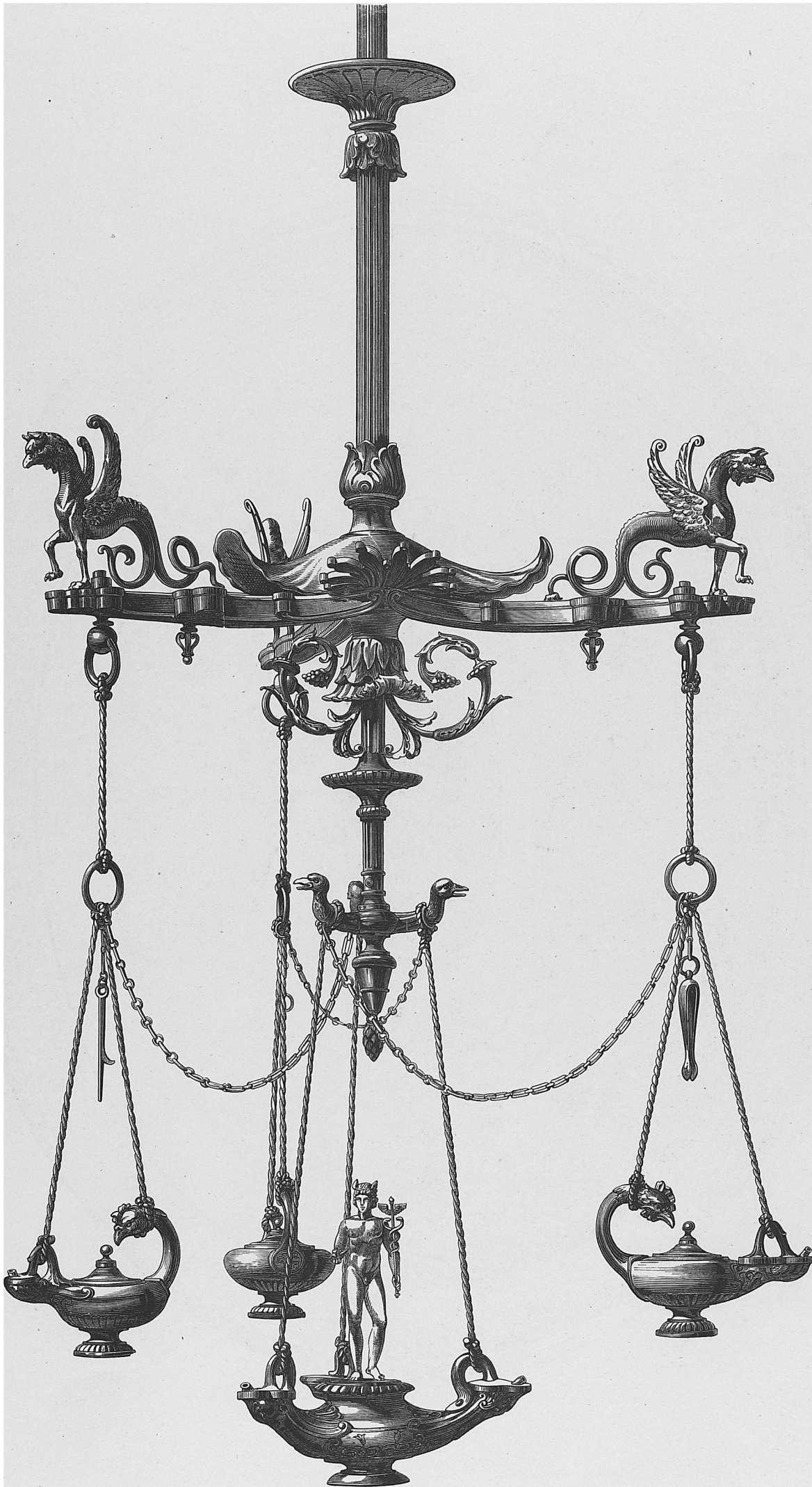
Buffet; designed and manufactured by Bernh. Ludwig, Cabinet-maker in Vienna.



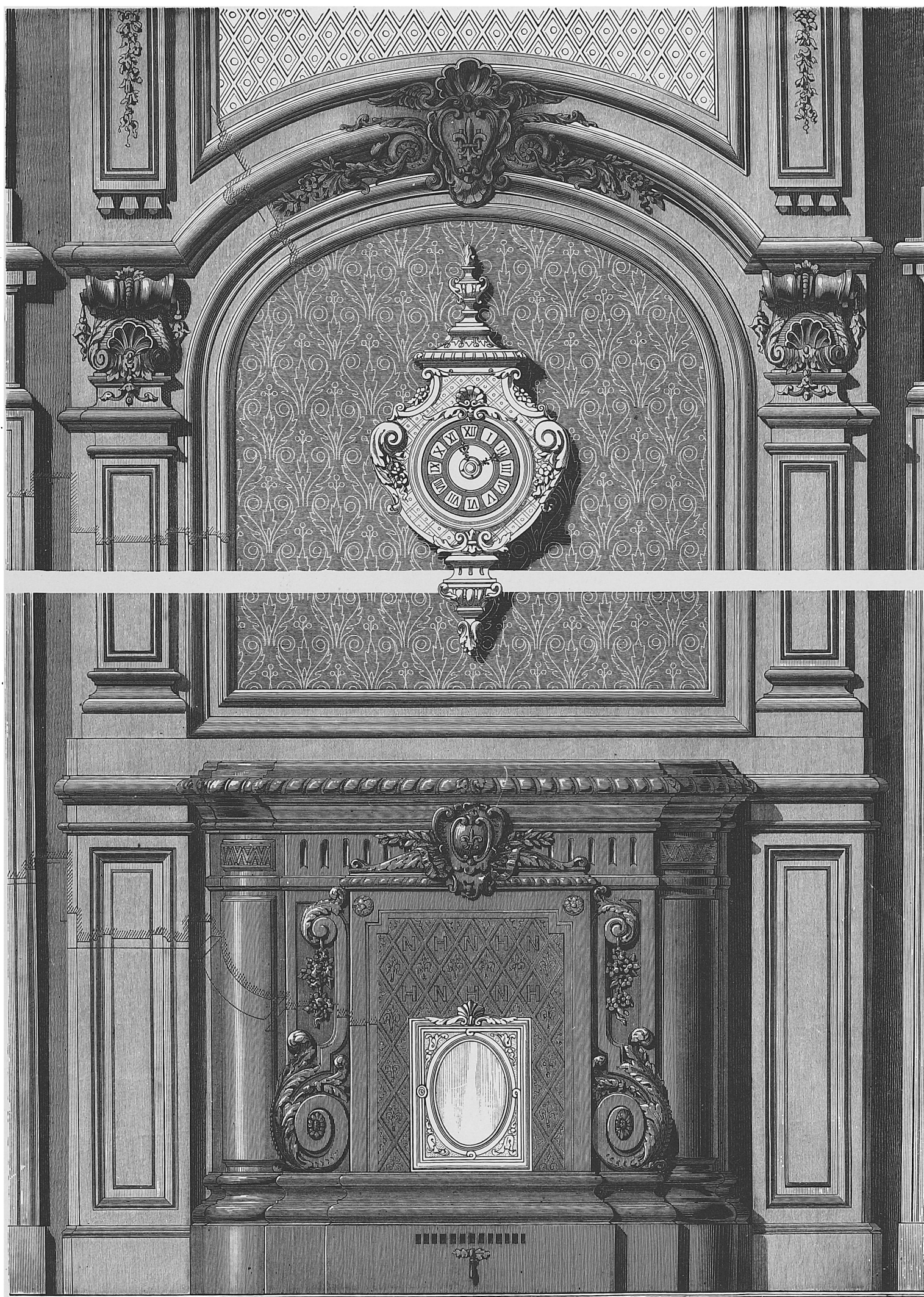
Detail of Arcades above the Landing of the "Giants' Stairs" in the Internal Court of the Ducal Palace in Venice.



Salver in Silver from the design of Girard and Rehlender, Archts., by Ed. Lackner in Vienna.



Gas Pendant; designed and manufactured by Chabrie and Jean in Paris.



Stove and Portion of Wall Decoration in the Dining-room of Hôtel Netumières in Rennes, by J. B. Martenot, Architect.



Fig. 1.

Fig. 2.

Fig. 3.

Vase, Jug, and Tazza in Rock Crystal in the National Museum in Munich.



Album; from the design of M. Maier by Buehler, Feucht & Co. in Stuttgart.

From the Munich Exhibition 1876.



Pattern for Paper Hangings by Louis Schwarz in Haidhausen near Munich.